
1944 · SEASON · 1945

●

LOUISVILLE
PHILHARMONIC
ORCHESTRA

●

ROBERT WHITNEY, Conductor

●

OCTOBER 17th and 18th

LOUISVILLE MEMORIAL AUDITORIUM

Program

FIRST PAIR

Tuesday evening, October 17, 1944

Wednesday evening, October 18, 1944



THE LOUISVILLE PHILHARMONIC SOCIETY

PRESENTS

The Louisville Philharmonic Orchestra

EMIL COOPER, GUEST CONDUCTOR



PASSACAGLIA BACH
(Orchestrated by A. Goedicke)

EROS AND PSYCHE CESAR FRANCK
(Symphonic tone poem)

DON JUAN RICHARD STRAUSS

Intermission

SYMPHONY NO. 4 IN F MINOR TCHAIKOVSKY

1. Andante sostenuto; moderato con anima; piu mosso
2. Andantino in modo di canzona
3. Scherzo: "pizzicato ostinato"
4. Finale: allegro con fuoco

STEINWAY PIANO

Notes on the Program

BY FANNY BRANDEIS

J. S. BACH
(1685-1750)

Passacaglia

The Passacaglia is an ancient dance form in three-four time which originated in Spain; it is in four or eight bar phrases, with a repetition of the theme in each subsequent group of bars. An effort has been made to differentiate between the Passacaglia and the Chaconne, but happily we need not concern ourselves with this discussion, as Bach took both of these dance forms over into absolute music, and treated them similarly.

The Passacaglia in C Minor is unquestionably one of Bach's most majestic works. He wrote it first for harpsichord, but its scope is so vast that he soon recast it for organ, needing that instrument's greater sonority and sustaining quality. Composers of the present time have been drawn into the composition and there have been numerous arrangements of it for the orchestra, with its great resource of color and volume. The orchestration by Goedicke is particularly faithful to the original score, as Goedicke is himself an organist, at present living in Moscow.

The subject of the Passacaglia is a theme of deep gravity; moving in slow steps through the eight bars, it is as impressive as a great mountain peak. Cellos state the subject and repeat it thoughtfully as violins begin to weave about it the first variation. There are twenty variations and the analogy of the mountain might be carried further, for as the music progresses it becomes so stupendous that it seems to surpass anything that man could make—only in Nature can such vast proportions be expected. After a tremendous climax, a single note is held by the bassoon and the remainder of the composition is an immense double fugue, with the original majestic subject dividing interest with one contrastingly suave.

CESAR FRANCK
(1822-1890)

Eros and Psyche

Psyche, in Greek mythology, was a maiden of such beauty she aroused the jealousy of Aphrodite. In vengeance against her only earthly rival the Goddess sent her son Eros, the God of Love, to seduce Psyche. Alas for the scheming mother; the two became so enamoured that in the end Psyche was made a Goddess herself, so that the lovers might be eternally joined. In the myth, Psyche represents the Soul, and her union with Eros symbolizes the joining of the mind and the body.

It is curious that Cesar Franck, whom we think of as a recluse in his organ loft at St. Clothilde, in Paris, remote from the secular world, was impelled to this story as the subject of one of his chief works for orchestra and chorus. He dedicated it to his friend and pupil, Vincent D'Indy, who writes rapturously of it in his book on Cesar Franck. D'Indy feels the music has a religious significance similar to the frescoes of the early Italian Renaissance. Of the famous section for orchestra, played tonight, the Love Duet of Eros and Psyche, he wrote "it is an ethereal dialogue between the soul . . . and a seraph sent from heaven to instruct it in the eternal verities."

Was not D'Indy a biased pleader, influenced by his intimate knowledge of the composer's personal austerity? Certainly taken from its context in the oratorio, the music is as fluent an exposition of eroticism as the Prelude to "Tristan and Isolde." With the opening bars we enter an atmosphere of dark, quivering expectancy, heightened by fragmentary calls from the winds, which brush across the murmuring strings. But soon all its passionate urgency, with a long melody which the strings sing with intensity; this mood subsides to one of tenderness, but again there is the climax of passion which Franck knows, so expertly, how to build, until, exhausted and replete with feeling, the music dies away.

RICHARD STRAUSS
(1864-

Don Juan

The story of Don Juan, the proverbial heartbreaker and ruthless seducer, was first written by a Spaniard in 1634. There have been many versions of it since. One by a neurotic Austrian poet, Nikolaus Lenau inspired Richard Strauss, and at twenty-three he composed "Don Juan, Tone Poem for Orchestra, after Lenau's Poem," and achieved his first great success. On the fly-leaf of the score Strauss printed long quotations from the poem, but since space does not permit their inclusion here, it is pertinent to quote what Lenau said of his poem. "My Don Juan is no hot-blooded man eternally pursuing woman. It is the longing

Notes on the Program—Continued

in him to find a woman who is to him incarnate womanhood, and to enjoy in the one, all women. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him."

Strauss' music seems more than a Tone Poem; it is the portrait of the essential Don Juan. It is tense and full of pride, and, except at the very end, has a marvelous *elan*, a sense of success, of arrival. Because the music concerns Don Juan alone, throughout, the several themes, though each is distinct, have a subtle similarity, for each exposes a different facet of his personality. In the very first bars, with the uprush of the glistening strings, he stands revealed. Separate conquests are considered by some to be represented at every recurrence of this dashing theme. The solo violin and later exceedingly tender phrases sung by alternating woodwinds, *tranquillo*, depict the Don at his most seductive. It is after this quiet section that horns play the chief Don Juan theme, assertive, masculine. The storm of emotions presses on until a sudden, aching void of sound—a long pause, and all is changed. The last lines of Lenau's poem are made graphic, "Exhausted is the fuel: And on the hearth the cold is fiercely cruel." The strings seem to shiver, the trumpet's tone is jaded; the fires of love are dead and only disillusion is left.

PETER ILITCH TCHAIKOVSKY
(1840-1893)

Symphony No. 4 in F Minor

Tchaikovsky dedicated his Fourth Symphony "To My Best Friend" Mme. Von Meck, that astonishing woman who, many years later, showed her musical perspicacity by engaging an unknown French musician, Claude Debussy, as instructor for her children. The story of Tchaikovsky and Mme. Von Meck is most strange. A fabulously wealthy widow (with eleven children) she became deeply interested in the young Russian's music: she arranged for him a generous pension, that he might be free to compose, with one stipulation—that they should never meet. They never did, but their correspondence through the years tells all of their relationship.

In 1877 Tchaikovsky, living outside of Russia, was at work on his F minor Symphony. Writing Mme. Von Meck he referred to it as "your" or, more frequently, "our" symphony, and he devoted himself to making this work worthy of his best friend.

"The first movement . . . is very complicated and long, but seems to me also the most important," he wrote. Long it is, but now offers no complications to the listener. It opens with a threatening theme Tchaikovsky called Fate—"a somber power which prevents desire for happiness from reaching its goal." This sense of frustration dominates the work; the Fate theme, which comes menacingly into other movements, emphasizes this. The turbulence of emotion, especially in the breathless syncopation of the first theme, stamps this movement as more Russian than any music Tchaikovsky had written hitherto, and in spite of the comparative serenity of the second theme for woodwinds, the feeling of hopelessness and despair is unmitigated, so much so that the melting melancholy of the songlike *Andante* is restful after the agitation that has gone before.

The *Scherzo* is capricious; "there will be a new sound effect" the composer wrote Mme. Von Meck—achieved by having all the strings play pizzicato throughout. "Military music passes in the distance" was the way he described the *Trio*, in which the strings are silent while woodwinds hold the stage. The *Finale* is built on a Russian folk-song, "In the fields there stood a birch tree," and is, again in Tchaikovsky's words, "the picture of a folk-holiday." There is a sort of drunken exuberance in this movement, too violent, too mad for true high spirits—and the cruel Fate theme interjects its menacing reminder, so unrelentingly that even the reckless ending seems the recklessness of despair.

The compositions on this program are played for the first time by the Louisville Philharmonic Orchestra.

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Wednesday Evening, November 29, 1944

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ALEXANDER UNINSKY, PIANIST

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Heyburn, Corporal and Mrs.
Wm., II
Hunter, Mr. and Mrs. Harrison
Kranz, Miss Selma
Kriete, Miss Amelia C.
Lewis, Mrs. Madge Terry
Lilly, Mr. and Mrs. E. Rutledge
Long, Dr. and Mrs. J. K.
McGowan, Mr. and Mrs. Walter
McLean, Mr. and Mrs. J. A.
McNair, Mr. and Mrs. Willard
Meyer, Mr. and Mrs. Kurt H.
Miller, Miss Eva Louise
Monty, Mr. W. R.
Moorhead, Mr. and Mrs. Rodman

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Gatchel, W. D. & Sons
General Box Co.
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Greater Louisville First Federal
Savings & Loan Ass'n.
Grocers Baking Co.
Hurry Up Broadway
Independence Insurance Co.
Kentucky Dairies
Kentucky Macaroni Co.
Kentucky Stone Co.
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Louisville Bedding Co.
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Tway, Mr. and Mrs. R. C.
Ungerleider, Mr. and Mrs.
Abraham
Van Winkle, Captain and Mrs.
J. P., Jr.
Verhoeff, Misses Mary and
Carolyn
Viviano, Mrs. Joseph
Vogt, Mrs. Adam
Vogt, Mr. and Mrs. Ernest L.
Vogt, Dr. and Mrs. Rudy
Wagner, Mrs. J. C.
Wainwright, Mr. P. V.
Wakefield, Dr. Alice
Walker, Mrs. Eugene
Walker, Miss Grace M.
Wallace, Mr. and Mrs. Tom
Waltenberger, Mrs. Emil
Walton, Miss Dorothy
Walton, Mr. and Mrs. Harold
Watkins, Dr. and Mrs. Shelton
Watson, Major A. M.
Weeter, Dr. and Mrs. Harry
Welch, Rev. Charles W.
Wetherby, Mr. Lawrence
Wheeler, Mr. and Mrs. Blakemore
Wilkinson, Dean and Mrs.
Ford L., Jr.
Williams, Mr. and Mrs. Richard R.
Willis, Mrs. Albert S.
Willis, Mr. and Mrs. H. T.
Willkie, Col. and Mrs. R. T.
Willson, Mrs. Eda T.
Winstead, Mr. and Mrs. Shelby
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Wood, Dr. and Mrs. Charles D.
Wood, Judge and Mrs. Lorenzo K.
Woodward, Mr. and Mrs. Ernest M.
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Sanders, Miss Elizabeth
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Serpell, Lt. and Mrs. John
Schuster, George
Smith, Miss Marjorie S.
Smith, Miss Mary J.
Solomon, Dr. and Mrs. Leon
Speckman, Mr. and Mrs. Ernest
Spelden, Miss Marian
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Strater, Mr. and Mrs. Harry
Streng, Mr. and Mrs. Jesse F.
Taylor, Lt. and Mrs. Don Q.
Van Cleave, Mr. and Mrs. J.
Wallace
Weis, Mr. and Mrs. Fred B.
Wood, Mrs. George W.

ANNOUNCING THE LOUISVILLE PHILHARMONIC'S RADIO SERIES

The Louisville Philharmonic Orchestra will inaugurate its first series of weekly radio broadcasts on Friday, November 10th, at 9:30 P. M. On the air with the compliments of The Stewart Dry Goods Company, these programs will originate in the Studio Auditorium of Station WAVE.